

Four Adaptations from Novel to Motion
Pictures

by

Esther Gertrude Gotnick

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FOUR ~~NOVELS FROM THE PAST~~
**ADAPTATIONS FROM NOVEL
TO MOTION PICTURES**

by

Esther Gertrude Gotnick
(A.B., Boston University, 1941)

Submitted in partial ful-
filment of the requirements
for the degree of

Master of Arts

1943

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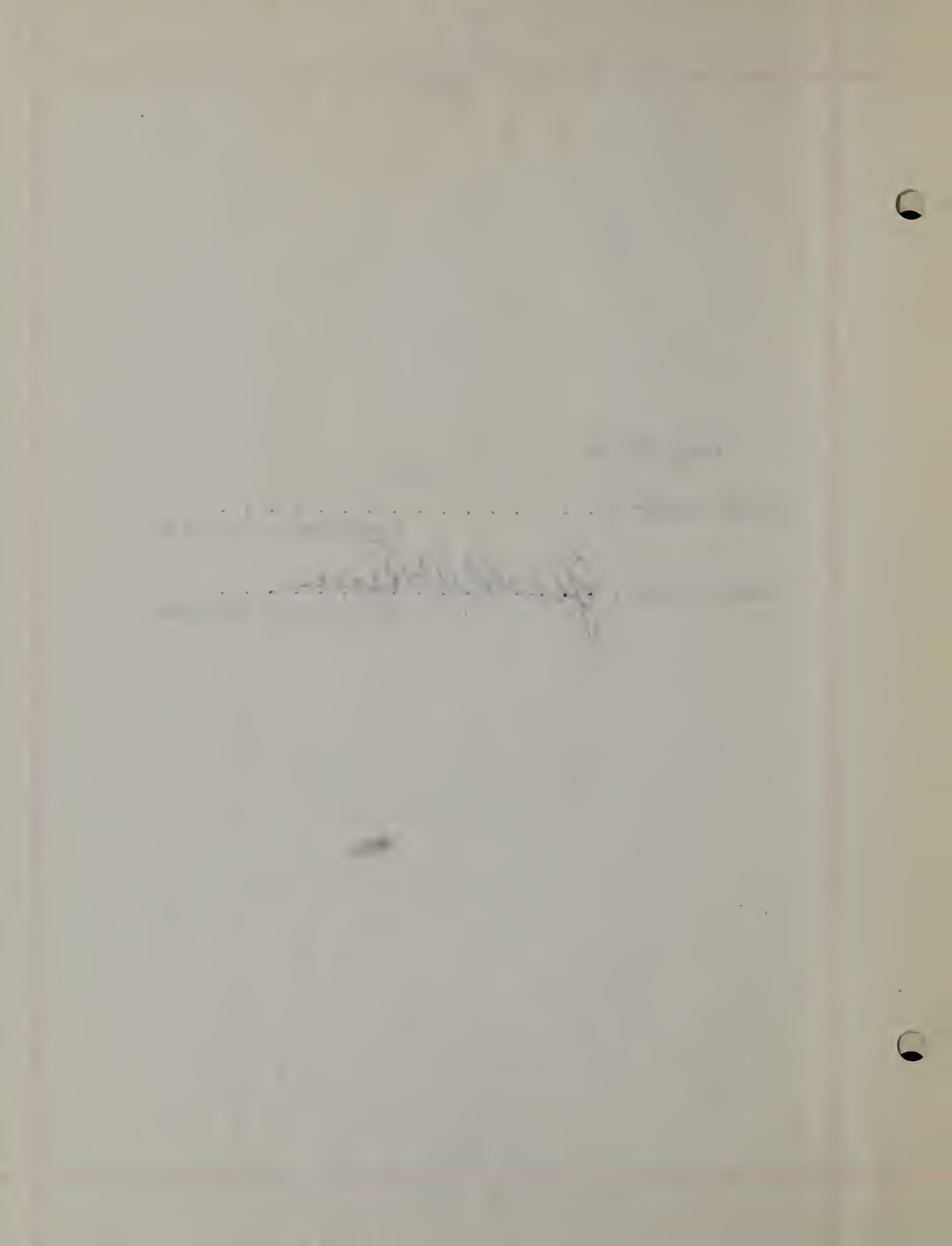


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CHAPTER I

INTRODUCTION

From Frances Marion's book "How to Write and Sell Film Stories" one may glean an understanding of Hollywood formulas and patterns. According to this writer, who has been successful in filmland for many years, only one third of the entire motion picture output is based on novels. But when we consider that most of the "A" pictures are taken from novels and that novel adaptations frequently result in high-grade films, the importance of the novel in Hollywood is much greater than this ratio might imply.

The scope of the novel is limitless; the freedoms the novelist has in his world of words go far beyond what ninety minutes of film footage can ever allow. What we are concerned with is the demands the screen makes on the novel, what befalls the novel in Hollywood, and how sincere is the screen's translation of it.

On the popular belief that a film must be an exact reproduction of the novel, Sinclair Lewis says "a dramatization is valid only as it follows the smallest details of the original fiction. This may be known as the 'trot' theory of dramatization. Actually, portions, and sometimes all of a dramatization are valuable precisely as they depart from the

detail of the original fiction."¹

A motion picture is composed of a sequence of expressive, and largely physical actions. Like the novel it can make use of unlimited time, space, numbers of people, fantastic effects, retrospect and many other devices, but it permits no substitute for the novelist's privilege of lecturing, expounding a theory or an idea, or describing the thought processes of the characters. Sidney Howard insists that despite the finest "directors' touches"² there is no room on the screen for either implication or comment. The novelist has the advantage of causing an appreciative reader to stop and think. As we watch scenes flash by on the screen our reactions are immediate; if the audience were to stop and mull over some detail of the film, it would lose a good portion of the story.

Frances Marion's definition is: "An adaptation may be defined as an expanded and dramatized version of the essence of the novel."³ This means that only a small portion of a novel can usually be dramatized--its main plot and action, its highlights, its theme, and its character portrayal.

1. Sidney Howard, The Art of Dramatization, Sinclair Lewis' "Dodsworth". Harcourt, Brace, New York, 1933, p. 28.

2. Ibid. p. 30.

3. Frances Marion, How to Write and Sell Film Stories, Covici-Friede, New York, 1937, p. 211.

Nevertheless, this "essence" must be a unified and coherent whole, often necessitating changes. "Lost Horizon," for example, was of interest to thousands of persons as a book but the film had to interest millions. For an approach to so large a group only the incidents and attitudes meaningful to mankind in general could be used. Frances Marion tells us, "The astute director of the picture in referring lightly to the longing of many a man for a 'little chicken-farm' undoubtedly knew that for great numbers of movie-goers this would suggest perhaps better than anything else, the heart's desire that Shangri-La came to mean to the hero of the film. The tone and the fantasy that were the charm of the book could not be translated into the picture form that is necessary to gain widespread interest."⁴

A screen version must move considerably faster than a novel. The ancient and well-proved limit of ninety minutes or thereabouts as the length of a film and the fact that interest lags in watching one scene for long mean that involved character analysis, irrelevant comment and any kind of dissertation must be omitted. Each scene or group of scenes must be self-explanatory; the novelist cannot step in to clarify meanings.

4. Ibid., p. 213.

Date	Description	Debit	Credit	Balance
1890 Jan 1	Balance forward			100.00
Jan 5	Wages	50.00		50.00
Jan 10	Food	20.00		30.00
Jan 15	Medical	10.00		20.00
Jan 20	Transport	15.00		5.00
Jan 25	Utilities	10.00		(5.00)
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Feb 5	Wages	60.00		(70.00)
Feb 10	Food	25.00		(95.00)
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Mar 10	Food	30.00		(243.00)
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Mar 25	Utilities	15.00		(293.00)
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Apr 10	Food	35.00		(415.00)
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Apr 25	Utilities	18.00		(473.00)
Apr 30	Interest	8.00		(481.00)
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May 15	Medical	20.00		(631.00)
May 20	Transport	25.00		(656.00)
May 25	Utilities	20.00		(676.00)
May 30	Interest	9.00		(685.00)
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Aug 5	Wages	120.00		(1283.00)
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Aug 20	Transport	32.00		(1398.00)
Aug 25	Utilities	28.00		(1426.00)
Aug 30	Interest	12.00		(1438.00)
Sep 5	Wages	130.00		(1568.00)
Sep 10	Food	60.00		(1628.00)
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Oct 15	Medical	32.00		(1973.00)
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Dec 10	Food	75.00		(2637.00)
Dec 15	Medical	38.00		(2675.00)
Dec 20	Transport	42.00		(2717.00)
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Dec 30	Interest	16.00		(2771.00)
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The adaptor must know his characters thoroughly and should dig out the essential story--good episodes, incidents, and lines can be woven in logically though they may not follow the exact pattern of the book. What ought to be retained at all costs, is the purpose of the novel, its mood and its flavor. If character traits are completely understood by the adaptor, he may let scenes and situations differing from the novel arise out of these traits. But each bit of the action must be necessary to the continuity of the story.

Under the star system, the major role may have to be built up to show off to advantage the star's appearance, voice, acting ability and personality. Yet it ought not to be done at the expense of the story.

Audience needs and desires are probably catered to more by the movies than any form of entertainment the world has known.

"The moving picture," says Frances Marion, "offers an opportunity for people vicariously to experience a tremendously varied life, because they are capable of seeing themselves in any situation that affects others and are capable of reacting to such situations. Therefore, first and last, they come to the photoplay to see the picture of people in action."⁵ Emotions pleasantly excited, day-dreams turned into action

5. Ibid., p. 32.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the transition process, from the initial planning phase to the final execution. This section also addresses the potential challenges that may arise during the implementation and provides strategies to overcome them.

3. The third part of the document discusses the impact of the proposed changes on the organization's overall performance. It highlights the expected benefits, such as increased efficiency and cost savings, and provides a detailed analysis of the potential risks. This section also includes a timeline for the implementation of the changes and a list of the key personnel responsible for each stage of the process.

4. The fourth part of the document provides a summary of the findings and conclusions. It reiterates the importance of the proposed changes and the need for continued monitoring and evaluation. This section also includes a list of recommendations for future research and a final statement of the author's commitment to the success of the organization.

allure the movie goers, who continue to keep their numbers in the millions.

On capturing the "essence" Sidney Howard claims that "the road to happiness in dramatization begins with a lean novel, a novel deficient in both character and incident."⁶ The usual lengthy novel has to be slimmed down before it can be adapted to the screen, but first of all it must have good character portrayal. As in life, judgment of personalities is inherently a part of personal appearance. An actor's appearance must be in keeping with the role he is playing. Hedy Lamarr as Marvin Myles in "H. M. Pulham, Esq." was a disappointment to many people. Marvin Myles was above all else, a thoroughly American girl, emancipated, independent and living according to her own moral code. Who would have imagined her as an exotic foreigner! At times a role is "hacked" to fit a star but usually, other considerations enter in. Katie Fox in "The Informer" is a whitewash because of moral reasons; Heathcliff in "Wuthering Heights" loses most of his villainy to maintain his position as the sympathetic hero; Uncle John, in "The Grapes of Wrath" appears minus his tormenting guilt complex because it would have necessitated a complicated character analysis, and there are innumerable others. A writer cannot analyze a character on the screen nor

6. Howard, Op. Cit., p. 24.

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can introspective processes be filmed--character in action is all that we see. Motives for action have to be made obvious to the audience--an ideal or a belief must be translated into action before it can be conveyed. The way in which a character is treated by his associates also contributes to our understanding of him. A major character especially, must be sharply drawn with recognizable and representative traits. The audience desires to identify itself with him. In the novel consistency in character is no more required than in life, but on the screen an inconsistent person will be vague, shadowy, and hence meaningless. Every detail in the novel that is most characteristic of the leading persons should be used and only what is consistent with the whole delineation. The time element makes it impossible to deal with a character in a concentrated way--highlights only should be retained, sharpened, and emphasized.

To accentuate the protagonist's character, secondary parts are best turned into types. The audience wants to like the hero and heroine, and so, they should be sympathetic characters. Moreover, the audience always wants justice to prevail--the smart-aleck should get his come-uppance, the villain his punishment.

In dealing with plot, it must ever be remembered that the film story is visual. Whatever took place that has a bearing on the story ought to be seen, though the novelist may have only talked about it. In some cases reporting of an

action is used. In "The Shadow of a Doubt" for instance, Uncle Charlie is a psychopath because of a childhood accident. The accident has, therefore, an immense importance in the film. Uncle Charlie's sister relates the event as it occurred many years previously and it is not shown. In some of the sympathetic gangster roles played by John Garfield and Alan Ladd, the slum environment in childhood is alluded to as the cause and these men are seen as victims of society. Had the retrospect or flash-back been used to show some of these scenes, the effect might have been much heightened.

The adaptor should bring out all the dramatic possibilities offered in the situations taken from the novel. Building toward a climax, these situations grow stronger.

The conflict portrays powerful opposition to the major character or "lead" which forces him into difficult situations or decisions. While the conflict leads to a crisis or a series of crises, the highest point of emotion is the climax. A thrilling and gripping scene should then take place. All through the film the hero's struggles should continue--at the finish he should have reached some point or there should be a change in character.

Principal parts should be limited to three or four, especially since the greatest amount of attention is forced on the star.

Action on the screen falls into scenes or sequences. Each should be appealing and will be more effective if stronger

at the end than at the beginning. Excitement or an unsettled state of things can be conveyed by a series of short, quick scenes.

Settings may be as varied as in the novel. "How fine," says Sidney Howard, "to revel in the freedom of motion pictures, to flash from place to place, to order mobs over real deserts and to sail real ships over a genuine ocean!"⁷ The setting should fit the characterization; it may offer a contrast to character (nobility of mind in degraded circumstances, "flowers born to blush unseen" etc.). It may be symbolic, to convey an idea, atmosphere, or mood.

By the close, rewards and punishments have been meted out, and some solution (happy or otherwise but above all, just) should have been attained. A coincidence needs a logical forerunning event.

Motivation in a film story may be only hinted at, but the audience must know reasons for physical action. Blind forces or fate aren't successful on the screen (as in Hardy, for example.) The audience seeks a fully comprehensible motive for action.

Some of the more prominent motives in screen usage are grouped by Frances Marion as "environment, consideration of others' opinions, custom, heredity, the will to succeed, reason, belief in some report, fear, ambition, love and various

7. Ibid., p. 29. .

ideals like loyalty or religion."⁸

The theme of the story must be uppermost in the adaptor's mind, and if he can reduce it to a word, he will be more certain of sharp, clearly defined character, and action coupled with motivation. Real truth need not be depicted but a seeming truth is desirable.

Dialogue on the screen requires the most careful handling.

"The object of film story dialogue," says Frances Marion, "is to convey to the audience such essential information as cannot well be conveyed through action."⁹

Very little dialogue is permitted on the screen. Two words can use a foot of film. On the whole it should deal with the scene before the audience. Speeches must be natural and limited only to essentials. In adaptations, much of it is lifted directly out of the novel. Such changes as occur come from a thorough knowledge of character, personality, and setting. Dialogue must serve only to aid in the growth of the story or to delineate character. It may be used to convey an idea or a principle but the actual words will always be in character. In the "Grapes of Wrath" Casey speaks on religion, on labor unions, and on human freedom, but always his speech is in keeping with the character of a poor, uneducated "Okie." Long

8. Marion, *Op. Cit.*, p. 99.

9. Ibid., p. 112.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the process, from the initial planning stage to the final execution. The author highlights the challenges faced during the implementation and provides solutions to overcome them. The text also discusses the role of different departments in the process and the importance of communication and collaboration.

3. The third part of the document presents the results of the implementation. It includes a detailed analysis of the data collected and a comparison of the results with the initial goals. The author discusses the successes and failures of the implementation and provides recommendations for future improvements. The text also includes a summary of the key findings and conclusions.

4. The fourth part of the document provides a conclusion and a final summary of the findings. It reiterates the importance of maintaining accurate records and the need for continuous improvement. The author expresses confidence in the results of the implementation and hopes that the findings will be useful to other organizations facing similar challenges.

speeches are detrimental on the screen--we are watching the characters as they talk and they ought to be doing something. Lines are used where they will carry the greatest effect--often a line is quoted directly from a novel, but in an entirely different situation. Major characters carry most of the dialogue to hold attention on them. A screen writer must keep in mind that the novelist's lines are going to be spoken--alliteration, slips of the tongue, hissing or sing-song phrases must be watched for and eliminated.

The audience should feel intensely all the emotion that is portrayed. Action should follow reason--the eye is quicker than the ear, and we need to hear or see the reason for a subsequent action. Mood and atmosphere are to be kept consistent throughout. The unities of time and place do not have to be observed, but fewer locations and shorter lapses of time keep the story together.

A series of emotional effects can be produced in sequences but one effect should predominate. A single impression will insure harmony and oneness.

Suspense always adds zest and creates interest. This is brought about from sympathy toward a character and curiosity about what will happen to him. Emotion must come from the demands of the plot and is based on character. Since the audience is seeking escape, stark tragedy is less successful than pathos, pity, or a gentler kind of sorrow.

Some discussion of the actual process may be of value

in clarifying the methods used.

The writer of adaptations would do well to have some acquaintance with the range of camera angles, the high cost of production, the importance of sound, and in the future, of new developments in color. The psychology of color on the screen will one day be an immensely important factor.

Before a novel is purchased, a major prerequisite is its success as a "best-seller." In a few cases, only the title has been retained. The cost of a popular novel is often exorbitant because competition between studios is keen.

The purchased material is read and synopsised by a reader, the synopsis being in short story form. This shows the highlights, points a moral, and adds a critique (which has little or no influence on the eventual purchase). However, a synopsis can "make or break" a book.

The next step is the treatment which presents the story from one particular angle and in one particular mood or manner. A single theme or plot may sometimes be developed as a slow tragedy, a melodrama, a fast comedy or a mixture of several of these, but one mode will best express it. In the case of novel adaptations the "angle" will follow the book closely, unless it is too depressing.

Tempo, pace, or rhythm is maintained throughout a film in the regularity of the length of speeches, of scenes, alternate scenes, or sequences. An even number of feet of film per scene is used for rhythm. As moods change, so may

2. The second part outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical tools employed.

3. The third part presents the results of the study, showing the trends and patterns observed in the data. It includes several tables and graphs to illustrate the findings.

4. The fourth part discusses the implications of the results and provides recommendations for future research. It highlights the areas that need further investigation and the potential applications of the findings.

5. The final part of the document is a conclusion that summarizes the main points of the study and reiterates the significance of the findings.

pace.

The actual adaptation (which may go through any number of drafts) gives the story scene by scene, line by line. The final shooting script may present the story in a progressive, straightforward manner or it may make use of the flash-back (retrospect.)

The fade-in and fade-out go from light to darkness or vice versa. A fade-in introduces a section; a fade-out finishes it. Additional material for hingeing them is not required. For depicting a short lapse of time, a dissolve may be used. This is a blending of two scenes and is often used to denote thoughts, memories, longings, or hopes. In "Pepe le Moko" as Pepe walks out of the Casbah in Algiers, the scene gradually becomes the Arc de Triomphe in Paris, for he yearns for the sight of Paris.

A time lapse is a scene showing, for example, the hands of a clock moving to denote passage of time. Montage is a random mixture of brief scenes or impressions. It gives an effect as a whole and is useful for psychological points. Truck or dolly shots are those taken as the camera moves along with the scene--up and down streets showing all it passes. A moving shot is similar but it keeps to one character. A freak shot is any trick device.

These terms are used to some extent in shooting scripts but the real intricacies of filming are handled by technicians.

1870-1871
The first year of the war was a year of great suffering and distress to the people of the North. The war had begun in 1861, and the North had been fighting for four years. The war had been a great success for the North, and the South had been defeated. The war had been a great success for the North, and the South had been defeated.

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CHAPTER II

"WUTHERING HEIGHTS"

What, then, is the case of "Wuthering Heights" adapted for the screen? This strange, romantic novel, part Gothic, part foreshadowing the great wave of nineteenth-century pessimism, full of wild, insatiable hungers, inexplicable forces, characters of fury and passion, harsh language, and death as its solution should have emerged, after a Hollywood purgation, weak, diluted, and unrecognizable. Yet it became a beautiful and moving story of love, passion, and vengeance.

Structurally, the novel is awkward and unwieldy, progressing from one retrospect and reminiscence to another. Nearly every action is related to Nelly, the trusted nurse, by one of the characters, and in turn it is Nelly who tells the whole story to Lockwood, the new tenant of Thrushcross Grange. Even then the story is constantly interrupted while Lockwood narrates his own experiences and attitudes toward the Heathcliff menage.

It is still a mysterious and curious book, peopled by strange beings half-real, half-imaginative. Filming a novel of such turbulence and emotional confusion could have resulted in complete chaos. The adaptor, in this case Hecht and MacArthur, had first to extract from the novel a suitable theme, its mood and spirit and then to determine what might

be translated into emotionally coherent and comprehensible action. Reduced to the simplest words, the themes they selected were love and vengeance. Moreover, since the novel's technique is the retelling of experience by one character to another, the adaptors must reduce these experiences to those contributing the greatest insight into character and the strongest dramatic possibilities to the story as a whole.

The script cuts off the second half of the novel almost completely. After Catherine Earnshaw's death, Heathcliff's death occurs and the film ends. Its main themes of love and vengeance reach satisfactory closes for Heathcliff is avenged by ruining and degrading Hindley, and the two lovers are seen on an illusory Pennistone Crag joined together in infinity.

Many changes take place in the photoplay version, some mechanical, some of a deeper and more subtle variety.

The script opens to establish the mood and atmosphere of the story. The wild wind, the snow storm, and the fade-in of the old, unkempt and dismal house give it a sense of loneliness and sorrow, a far-away almost other-worldly quality.

Suspense is immediately created as the stranger, Lockwood, enters the house filled with silent, immobile people. The surly, arrogant Heathcliff dominates the room; the young woman present is Isabella and not Cathy Linton as in the novel. She, of course, is left out of the script, and was an independent, spirited creature. Isabella is cringing and cowed. There

is a sense of mystery about the cause of her wretched dejection. To explain it as a result of Heathcliff's vengeance motive, of his cruel and vicious treatment of her would have imputed villainy to his character.

As the hero of the film, Heathcliff's character undergoes a careful disinfection. All of his angers and unkindnesses arise from passionate impetuosity or from injustice being done to him. Isabella later reveals that it is her scorned love for Heathcliff, who she knows loves Catherine, that has engulfed her in an agony of frustration.

Even in small actions Heathcliff is portrayed as a good man; he is gruff and inhospitable because he is too unhappy to care.

In the room where Lockwood is to sleep the creaky door, banging shutter and dusty, unused furniture all portend some mysterious event to follow. The script keeps this scene together and concentrates on the fullest dramatic tension in it. In the novel, after Lockwood has seen the little icy hand and heard Catherine's ghost calling, he shouts in terror. Heathcliff dispels some of the suspense by speaking to Lockwood and trying to explain to him, before he rushes to the window. In the script, the action is swift. He rushes into the room, drives Lockwood out and immediately begins his heart-breaking cry, "Come in, oh my heart's darling. Hear me this time at last."¹⁰(etc.).

10. "Wuthering Heights" shooting script by Ben Hecht and Charles MacArthur. Samuel Goldwyn, Inc. Ltd., Nov. 28, 1938. p. 7.

The next day when Lockwood returns to the Grange Nelly is amazed to hear that he slept under Heathcliff's roof. This keeps suspense on the same characters--we wonder who Heathcliff is and what is the mystery of the house.

As Nelly begins to tell the story she goes to close an open door and the camera follows her gaze as she looks out on Wuthering Heights. A fade-in shows the house as it looked forty years earlier. Then it appeared happy and untroubled. Flowers are blooming and laughing children play in the mid-summer sunshine.

Character traits are always sharply accentuated and focussed. The child Cathy is spirited and rebellious--we see her refusing to obey Nelly. Hindley is imperious and authoritative saying, "I'm the head of this house until Father gets back."¹¹ Mrs. Earnshaw, being of no importance whatever, is left out of the script.

When Earnshaw arrives with the strange boy, Dr. Kenneth is present. He is more fully developed in the novel as a kindly, sympathetic friend. The film leaves no room for faded or doubtful characters; each is particularized or typed and whenever he appears we think, "This is the trustworthy friend, this is the cruel Hindley, this is the faithful nurse."

Suggesting what will come later in the film, Kenneth warns Earnshaw not to keep the boy for he is full of hate and

11. Ibid., p. 11.

will destroy them. But our sympathy goes out to Heathcliff when Earnshaw speaks of his finding the ragged child in a Liverpool slum. The film already touches on reasons for the tragedy--Hindley shows resentment because his father is attentive to Heathcliff, Cathy doesn't like Heathcliff because he is dirty and later, this is used as a reason for her not marrying him--he is beneath her.

On the screen, there are few if any, half-villains. Hindley's behavior has its justifications in the novel. His is a natural jealousy when his father makes a pet of a strange lad. After the death of his young wife, there is some cause for his turning to drink. He is not totally cruel and brutal but a lonely, unhappy man growing violent under the influence of drink. Heathcliff, on the other hand, is a Byronic personality in the novel. There are depths of real villainy in his character, especially in his treatment of the innocent Isabella. To avenge himself, he doesn't hesitate in his plot to retard and almost destroy the undeserving Hareton. With the exception of Cathy, he is incapable of feeling toward his fellows. To attain his own ends, he will stop at nothing. Yet let us look at a scene in the film as contrasted with the novel.

In the novel, the boy Heathcliff demands Hindley's horse, threatening to tell Earnshaw of his son's vow to turn Heathcliff out after the old man's death. Angered at Heathcliff's obvious flaunting of his father's affection and at his own impotence, Hindley throws a rock at him. Heathcliff

gets the horse and stoically bears the pain. In the script Hindley is cruel and taunting. Contrariwise, he demands Heathcliff's horse and vows to tell the father that Heathcliff had sworn to turn him out. Through Heathcliff's rage we understand that this is a lie. Thus, Hindley is typed as cruel and vicious, Heathcliff is the underdog, always trodden upon by his oppressor. Justice, then, can be attained only by means of vengeance.

Cathy's attachment for Heathcliff can already be seen. In order to comfort him, she leads him to their "castle" Pennistone Crag where she creates fantasies about his identity--perhaps he was a prince who had been kidnapped. Nelly did this in the novel. This is an example of the adaptor's using details from the novel in changed situations. In this way, we are mindful of Heathcliff's mysterious identity.

The Lintons are not brought into the script as children when their presence made no strong contribution, but are introduced when the plot so demands.

After Earnshaw's death, Hindley orders Heathcliff to the stables, as in the novel. A shot of a tree near the house is shown to denote lapse of time. The tree, which had been small, is now mature indicating maturity of the characters.

Hindley is now an irascible, short-tempered drunkard. No explanations are given; he was a no-good as a child, and this is a natural outcome. The man Heathcliff is dirty, unkempt, and feels the degradation of his position.

Through brief shots of Hindley's continued tyranny over him, we are made to realize that Heathcliff is nursing his dream of vengeance. Hindley's coarse, unjust treatment wrings pity for Heathcliff from the audience and we wait to see him punish Hindley.

Pennistone Crag, a refuge for the lovers against Hindley's abuse, is the scene of many a secret rendezvous. In the novel a scene in their childhood is comparable to this one in the script, where Heathcliff asks Cathy to run away with him. Cathy wants him to rescue her and be her prince so that she can escape the Heights and live as a fine lady. Her character does not undergo any marked changes in the script, except that motivation has to be made in clear and simple terms necessitating the omission of strange, powerful forces controlling her. Instead she retains Cathy's wilful, impetuous, greedy nature. She cannot reconcile herself to living on Heathcliff's social scale--a stable hand. The whole cause of the tragedy lies in her vanity, her succumbing to the temptations Edgar put before her--security, money, social position. However, no one would condemn the winsome Miss Oberon for doing what every woman in the audience would have liked to do, and so she is not rejected as a heroine.

While they are thus dreaming about the future, a good moment psychologically has arisen for bringing in the Lintons. Suddenly Cathy hears music and they follow it to the Linton house. Cathy yearns toward the gaiety, the lights and

the dancing as they discover a fine ball in progress. After the dog attacks Cathy and she is brought in the house, Heathcliff is ordered out. In anger he vows to leave the country, and there is a shot of Cathy with a gleam of hope in her eye. In the novel, Cathy never wanted him to leave her; it would have been unendurable. Further motivation is developed for Heathcliff as he sees a new cause for vengeance, and he swears to bring the Linton house down on their heads.

When Cathy returns from the Lintons, she has been transformed into a young lady and in the script she falls on Heathcliff in anger at finding him still there. But she defends him hotly before Edgar Linton. After she orders Edgar out of the house, she cries that she hates him and his "soft, foolish hands."¹² Edgar has quickly been set down as a weakling to be contrasted with Heathcliff.

We must not think that the hero Heathcliff wasn't strong enough to run away. On Pennistone Crag he tells Cathy how he shipped to America but returned for love of her.

He says poignantly, "You're inside of me! Your hands are tight around my heart. Couldn't breathe!"¹³ We are made to feel the beauty of the love and their joy in being together as they run laughing across the moor, and Heathcliff piles heather into Cathy's arms. While this piece of business

12. Ibid., p. 47. .

13. Ibid., p. 51.

is not in the novel, it is strictly in keeping with the story and adds emotional appeal.

Cathy's emotional conflict in choosing between Heathcliff and Edgar is portrayed in a few short but effective scenes. One is a written-in scene, not taking place in the novel. She admires herself in her mirror and speaks of capturing Edgar. Heathcliff, in his stable clothes, enters and strikes her. His need for self-punishment is so strong after hurting Cathy that dazedly he carries his hands before him and smashes them through a window. But he says to her, "Who soils your heart, who turns you into a vain, cheap, worldly fool... Linton does! You'll let yourself be loved by him because it pleases your stupid greedy vanity."¹⁴ Cathy's motives must be quite obvious by this.

The script continues as Heathcliff, penitent and broken, comes to Nelly for comfort. Cathy bares her conflict and problems to Nelly, unaware that Heathcliff is listening. She tells Nelly that she has decided to marry Edgar because he is young and gay and will make her the finest lady in the land. Yet she reveals all her own misgivings and torture as she tells Nelly of her dream of being unhappy in heaven and she says, "I've no more business marrying Edgar Linton than I have being in heaven... but Ellen, what can I do? Whatever our souls are made of, his and mine are the same and Linton's is

14. Ibid., pp. 54-55. .

as different as frost from fire... Ellen, I am Heathcliff."¹⁵ The audience sympathizes with her love for Heathcliff, but she puts it up to them fair and square. Can we conceive of her marrying a stable-boy? No, but before she marries Edgar some more masculinity will have to be added to him. After Cathy is lost on the moor in her search for Heathcliff, Edgar takes her to the Grange. Now he seems to be much more of a man, wearing muddy riding clothes and working about his estate. Edgar is always sympathetic--he is not strong or compelling like Heathcliff but as played by David Niven, he has a charming, engaging manner and an endearing goodness of heart.

Cathy's speech to Edgar clarifies her feeling toward him and imparts more consideration for her--otherwise she would be predatory, materialistic, and selfish.

"It (her life) was like the moors, endless and desolate and I was lost in them, calling for someone in the darkness to save me.... I was so frightened, so terribly alone. Then suddenly you were there; you held out your hand and led me back to happiness. What you said long ago was true. There was a strange curse on me that kept me from being myself--or at least what I wanted to be, from living in heaven."¹⁶

Perhaps this allusion to a "strange curse" should have been omitted because it implies an evil influence in

15. Ibid., p. 64. .

16. Ibid., p. 75.

Heathcliff which he does not have in the photoplay. On the whole, it makes her a lonely, unhappy girl who finds security in Edgar.

As they embrace, Isabella is seen for the first time. Sweet and amiable, she glances at them with fond amusement, denoting approval.

The wedding scene is taken directly from the novel.

Isabella must now be developed to some extent as she is to play an important part in the subsequent action. Whimsically, Edgar mentions her being single, and Isabella jokes about wanting no pale poet but a dragoon with a fiery mustache. This is suggestive of some association to come between her and Heathcliff. These scenes are depicted as times of contentment and domestic tranquillity--a lull-before-the-storm kind of thing.

In the novel, when Cathy hears of Heathcliff's return she is overjoyed. She can think only of his being near and she seems to feel that they can all live fraternally and genially. The camera shows a close-up of Cathy when Nelly tells her of Heathcliff's arrival. The stage directions are "the heart gone out of her."¹⁷

Justice begins to be meted out when Heathcliff makes his appearance. He is the conquering hero, handsome, polished, and assured. Edgar is kindly and courteous to him. As a

17. Ibid., p. 83.

well-liked character, he cannot be "shown up" by Heathcliff or humiliated. Hindley is thoroughly punished, for Heathcliff has bought the Heights by paying Hindley's gambling debts. Thus the pauper Hindley is completely under his domination.

When Heathcliff departs, Isabella reproaches Cathy and Edgar for their coldness, or so it appeared to her. Already we see her growing desire and fascination toward Heathcliff.

With Heathcliff back in the script, the vengeance theme must be elaborated and finished off. He encourages Hindley's drunken degeneracy, and when Hindley tries to shoot the new master of the Heights, he is laughed at in his impotence. When Heathcliff discovers that the Lintons have forbidden Isabella to see him, new means to avenge himself unfold.

His calculations are made plain as he says to her, "You won't be lonely any more."¹⁸

Heathcliff comes to the Lintons ball, and we feel a sense of satisfaction in seeing the former outcast a guest in the house.

In the novel Cathy sincerely warns Isabella to stay away from this evil wolf of a man. But the motivation in the film is jealousy; in torment, Cathy digs her nails into her palms. Heathcliff tells Cathy he'll torture her by marrying

18. Ibid., p. 97.

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Isabella. When they run off together, Cathy, in a jealous rage wants Edgar to kill him. Her fiery, tempestuous nature is subdued in the film to prevent psychological complications. Her hunger strike, near loss of mind and subsequent fatal illness are left out of the script where she develops something much more normal.

The scene again returns to Wuthering Heights where Isabella has already become the dejected, cowed woman of the opening shots. In the novel of course, Isabella simply walked out. Hindley, still drunk, says to her, "He (Heathcliff) loathes you. Each time you kiss him, his heart breaks with rage because it's not Cathy."¹⁹

However cruel Heathcliff may appear to be, we must remember that the audience is on his side and wants to see him avenge himself.

When Isabella hears that Cathy is dying, she cries out of her torment, "Let her die!"²⁰ None of this took place in the novel. Isabella hated him and wanted only escape; young Cathy was rebellious and wanted an eye for an eye. But the love interest and tragic triangles are stressed in this way.

The script moves rapidly to Cathy's death-bed scenes, and shows a shot of Heathcliff riding furiously across the moors to her.

19. Ibid., p. 119. .

20. Ibid., p. 120.

The scenes between him and Cathy are agonizing and tragic. She says pathetically, "I want to die, to escape."²¹ It must be accepted that the only solution for them is death. Heathcliff reproaches her for abandoning him for trifles, for greedy wantonness. As he holds her before the window, she dies. Stony and frozen, he beseeches her to haunt him.

Switching back to Lockwood, who now understands the story, he learns from Dr. Kenneth that Heathcliff and a woman were on the moors. They find him (after the shot of him and Cathy arm in arm) at Pennistone Crag. Heathcliff's arm is outstretched as if embracing someone.

I do not feel that the script lost anything by ending at this point. Having utilized the love and vengeance themes, it develops them intensely and dramatically; they reach a pitch of emotion at the climax and then the film ends. Tragedy does not predominate for we believe that Cathy and Heathcliff are joined everlastingly. If Emily Bronte felt that all ends in frustration and death, the screen makes a careful twist. Death in this film isn't the answer, nor is it nineteenth-century pessimism. It is a plain and simple fact--a woman who is married loves another. Divorce was too rare to be of any help. Therefore, their happiness can be found only after this life.

21. Ibid., p. 132. .

The film captures the somber mood and half-real atmosphere without touching the tragic implications of the novel. Restricting itself to a Hollywood pattern, it remains an appealing and beautiful love story.

CHAPTER III

"THE INFORMER"

Liam O'Flaherty's strange story of the brutish monster Gypo Nolan, set against the background of the Sinn Feiners and the Black and Tan domination of Ireland, is told with such unusual visual power that the transition to the screen is natural.

Gilbert Seldes says that the major difference between the novel and the film is the need for constant movement on the screen. Except for a few comments on the Irish soul and national spirit, the novel expresses almost continuous motion. O'Flaherty's descriptions make us aware of every shadow of a gesture. Because of its construction, the story lends itself to screen adaptation. For the maintenance of audience interest and comprehension, the motion picture prefers a novel which centers about a very few strong characters, keeps the background material subordinate to the main stream of action, and emphasizes a single theme.

In this story, the Irish rebellion and the Irish character are a minor theme while full stress is placed on the case of Gypo Nolan. Gypo is a physical giant with the mind of a child; because of a simple necessity he betrays his friend, causing the friend's death. From that point on, Gypo stalks through the book dominated by the terrible fear of

capture, sensing his own inability to extricate himself, and alternating between boundless joy in his physical strength and overwhelming terror at his mental impotence.

The film makes no departures from this theme, but it does add a few inventions which are more in keeping with the Hollywood pattern. For instance we will note a change in the characters of Dan Gallagher and Katie Fox which give a moral twist to the whole story; the true purpose of the Revolutionary Organization is tactfully reinterpreted; and a traditional happy ending, such as it is, is injected. The most important contrast is in the attitude toward Gypo.

O'Flaherty is not a sympathetic writer. Instead of feeling pity for the helpless brute, the reader develops only an interest in his behavior as a psychological case and in watching for his final outcome. The Saturday Review of Literature states, "The subject is an admirable one. The reader perceives how it would have been treated by Dostoevsky, who remorselessly would have forced the reader to identify himself with the criminal and suffer with him a cumulative, inevitable progress of torture. Mr. O'Flaherty describes meticulously but does not represent that progress. As a consequence, the reader is invariably external to the character and the characters' experiences. One contemplates Gypo Nolan, with a purely objective emotion as one might look upon a figure by Rodin equally brutish, equally strong, equally impotent."²²

22. Saturday Review of Literature, The New Books: Fiction, October 17, 1925, I:227.

By attributing an easily understood and more romantic motive to Gypo, and by combining a study in fear with some degree of remorse, the film makes of him a sympathetic character and one compelling the audience to pity him and thus to identify itself with him.

Actually it is not Gypo's character that undergoes a change but the reaction of the audience toward him. In both the novel and the film Gypo is amoral, and there is an incongruity in his desire to be forgiven for Frankie's death. The film includes such revealing incidents as his stealing food from a penniless man's locker, his giving some of the reward money to Frankie's mother (after his own information brought about Frankie's death) and his conscienceless accusation against the tubercular tailor, Mulligan. But the film concedes to him a genuine love for Katie Fox and a desire to save her from selling herself on the slum streets. Therefore, in the photoplay there is an inconsistency in Gypo's character. However, I do not believe that such an inconsistency was even slightly apparent to the average movie-goer and it was a means of extracting sympathy, self-identification, understanding and emotion from the audience.

To convey Gypo's peculiar helplessness in the face of decision, his complete subservience to any impulse without a shred of thought as to its consequences or its meaning is a problem requiring the handling of thought processes. How a man thinks cannot be filmed; we can see a reason, an action

and a result or outcome. Yet Dudley Nichols with the aid of John Ford's expert direction did a superb piece of work, especially through the use of pantomime, flash-backs and trick shots.

The opening scenes are all in pantomime. From his carriage, his face and his gestures, we perceive that the man is stupid, strong, and primitive. A poster of Frank McPhillip gives the necessary information concerning him--he is wanted for sedition against the Crown, and the reward is twenty pounds. As Gypo lumbers through the slums, peering out of the fog, the poster is ripped from a wall by the wind and catches his leg. Such scenes are not in the novel, but it is a good device. Already Gypo is aware of where he can procure money, but he hasn't sufficient motivation. Therefore, the film supplies it.

Gypo sees Katie Fox, a young and pathetic looking prostitute, standing in front of a steamship office window. She is about to go off with a man. Gypo shows his brute strength as he hurls the man to the ground. Bitterly she says, "Go along with your fine principles, I can't afford them."²³ Steerage rates to America are advertised in the window. "Twenty pounds and the world is ours,"²⁴ says Katie. Although a memory scene conveyed the friendship between Frankie and Gypo (Gypo remembers them well-dressed, laughing together at a bar) an average audience can accept love, poverty, and a desire for

23. Dudley Nichols, The Informer--shooting script, RKO Studios, January 30, 1935, p. 5.

24. Ibid., p. 4.

a new life as a reason for a man of Gypo's caliber to betray a friend.

Contrast this with the novel. Gypo meets the fugitive Frankie at a slum lodging house. Gypo wants the price of a bed. As he looks at Frankie, the association between these two ideas connects. "A monstrous idea had prowled into his head, like an uncouth beast straying from a wilderness into a civilized place where little children are alone."²⁵ Gypo's thinking is clarified in the novel as, "He stood looking at the ground with his hands deep in his trousers' pockets. He seemed to be deep in thought, but he was not thinking. At least there was no concrete idea fixed in his mind. Two facts rumbled about in his brain, making that loud, primeval noise which is the beginning of thought and which tired people experience when the jaded brain has spun out the last threads of its energy. There were two facts in his brain. First, the fact of his meeting with McPhillip. Second, the fact of his having no money to buy a bed for the night."²⁶

Apparently there is no conflict. When he relates the two facts, Gypo goes to the police to sell his bit of knowledge.

In the film we cannot see whether there is a conflict in Gypo's mind, but we do see the action at police headquarters.

25. Liam O'Flaherty, The Informer. Jonathan Cape, Ltd., London, 1926. p. 19.

26. Ibid., p. 26.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of study and may lead to further research in this area.

5. The fifth part of the document concludes the study. It summarizes the key findings and provides a final statement on the importance of the research.

The novel states simply that Gypo informed and that Frank McPhillip was shot while trying to escape from his house. The film writes in the scenes of the actual betrayal to show us Gypo's suffering and to wring pity from the audience. Sweat pours off Gypo's face as he sits listening to a clock ticking away the seconds of Frankie's life.

A further inconsistency in his character is given in the film by a slight twist of events. According to the novel, Gypo and Frankie were expelled from the organization because in a reckless drunken fling they killed a man. In the film Gypo tells Frankie that the organization had ordered him to kill one of its traitorous members--a deed which was absolutely necessary, for the organization's existence was threatened. And Gypo did not have the heart to kill the man; thus he brought about his own expulsion. Such kindness and sentimentality are hardly in keeping with the Gypo who is the cause of Frankie's death and who willed Mulligan's death although unsuccessfully.

Perhaps the Gypo of the film does reconcile some of these opposing factors. The dominant element in his character appears to be his instinct toward self-preservation. If he is hungry, he will steal food; if he is endangered, he will strike out and kill. But unlike Gypo in the novel, he will not commit a crime wantonly.

His relationship with Katie is almost entirely changed in the film because she fulfills a different function.

Since the motivation in the novel was a bare physical requirement, the price of a bed, there was no need to whitewash Katie. From the novel -- "Her relationship with Gypo was of that irregular kind which is hard to describe by means of one word. She was undoubtedly not his wife and in the same manner she could not be called his mistress. But their relationship partook both of the nature of lawful marriage and of the concubinage that is sanctified by natural love. Katie loved Gypo because he was strong, big, silent, perhaps, also because he was stupid and her ready slum smartness could always outwit his lumbering brain. Whenever Gypo had any money, he spent it with her. Sometimes when he was without any money, she brought him home with her and provided him with his breakfast the next morning.... The last remains of her womanhood loved him as she might have loved a mate. But those shreds of love lived charily among the rank weeds of vice that flourished around them..... Each kindly act of pity for the lumbering giant was counteracted by a score of other acts that were vicious and cruel, while Gypo with the nonchalance of the healthy, strong man took her for granted as if she were a natural contrivance of life, like fresh air or food. He would only notice her absence when she was needed."²⁷

The scenes of Gypo and Katie must, therefore, be invented out of the demands of the plot. They are both fierce,

27. Ibid., p. 35-6. .



protective and tender in their love for one another. Aside from her function of supplying motivation, Katie rarely appears until the concluding scenes.

Due to limitation of time and to the necessity for centralization of interest on the main stream of action, the film omits character development and portrayal except for the few major ones. The study of John McPhillip, an old guard Socialist with bourgeois aspirations, the Irish types at Frankie's wake, and the various kinds of revolutionists in the organization are narrowed down to the barest outlines. The latter, especially, are created as types--the soft-hearted idealist, the hard-headed, efficient worker for the cause.

The relationship between Dan Gallagher and Mary McPhillip is given an entirely new connotation. Because Hollywood has always believed that the audience demands a love interest, it will inevitably furnish one. In the novel Mary McPhillip is an aggressive, ambitious girl working toward a secure middle-class life. She is both attracted and repelled by Dan Gallagher. For a while, she is almost overcome with passion for him but his ruthless and cruel hunt for Gypo frightens and alienates her from him.

A speech from the novel is wholly revealing of Dan Gallagher's character. He says to Mary, "The perpetuation of my life is in my work, in men's thoughts, in the fulfillment of my mission. That's why I want you to join me, because I

feel something, an affinity maybe; that's a wrong word, though, between you and myself, I am sure there is a natural relationship, chemical maybe, between the two of us. We are two parts of one whole, I am sure of that. No, damn it all. What a ridiculous idea! I don't want you to join me for the purpose of cohabitation. I have no time to make sentiment a main purpose of my desire to live.... Listen. The philosophy of a revolutionary is this. Civilization is a process in the development of the human species. I am an atom of the human species, groping in advance, impelled by a force over which neither I nor the human species have any control. I am impelled by the Universal Law to thrust forward the human species from one phase of its development to another. I am at war with the remainder of the species, I am a Christ beating them with rods. I have no mercy, I have no pity. I have no beliefs. I am not master of myself. I am an automaton. I am a revolutionary. And there is no reward for me but the satisfaction of one lust, the lust for the achievement of my mission for power maybe, but I haven't worked out that yet."²⁸

What the film does is to create a romantic love between Dan and Mary presumably because the love between Katie and Gypo was of necessity unfulfilled. For two reasons, the love interest centered on Gypo and Katie is not acceptable; one because the plot demands that he die, and the other because

28. Ibid., pp. 101-102. .

both he and Katie have violated a moral code. Gypo is an informer, a traitor to the cause and Katie, though a victim of circumstance, is a prostitute.

In the film, Mary becomes a simple, pretty ingenue engaged to Dan Gallagher. Not only does Dan function as a necessary part of the love story, but also in the conflict between him and Gypo he becomes endowed with a kind of Sir Galahad quality. This is the moral twist to which I referred at the beginning of this chapter.

In the novel the conflict is between Dan, the cold, inhuman revolutionary, and Gypo, the amoral primitive. It is a struggle between brains and brawn, even between progress and reaction. The organization is Communistic, looking ahead to a better world. Gypo, for his own preservation, would betray the species. The film changes the organization from Communistic to patriotic. Doubtless the Hays' office does not intend to present a party advocating the overthrow of our form of government in a favorable light. Dan is an idealist; the script calls him "a fine type"²⁹ working for the good of Ireland, for the freedom of Ireland from British domination. Kindly, upstanding and idealistic Dan is the opposite of Gypo. Although we pity Gypo we recognize the fact that he must be punished. Therefore, the conflict becomes one between good and evil. Dan in the novel is crafty, relentless, and gloating in ecstasy as he stalks and tracks down his prey. But the Dan of the film

29. Nichols, Op. Cit., p. 44.

[The text in this section is extremely faint and illegible. It appears to be a multi-paragraph document, possibly a letter or a report, with several lines of text visible across the page.]

deeply regrets the necessity for killing Gypo as he explains sorrowfully but firmly to Mary that the existence of an informer in the organization can mean the death of all Ireland's hopes.

The dialogue of the film remains very close to the original except in such scenes as differ largely from the novel. These are very few--only the ones of Katie and Gypo and of the beginning shots. Gypo does not speak very frequently. In the novel, the author describes his thinking in the most carefully objective, nearly scientific manner. In addition to the pantomime and retrospect scenes which describe Gypo's thinking, there is a further device used. These are shots of his thoughts, translated into action of a more symbolic nature.

For example, at the court of inquiry where Gypo is to be tried we know that he is frantically hoping for escape. On the screen we see a faceless figure at which Gypo points accusingly while Dan smilingly puts his arm around Gypo's shoulder. As Gypo's hopes diminish, we see the figure again, but this time it bears Gypo's face. This, of course, is not in the novel which freely narrates his panic-stricken mental struggle for a way out. In another scene, Gypo is gazing at the advertisement of the steamship line to America and we see a flash of him standing on the deck looking prosperous and well-dressed, while Katie is clothed in bridal white. At the same time Gypo, in the novel, was thinking in reference to

Katie, "She was no longer attractive to him, that bag of bones who thought of nothing but dope."³⁰ These scenes demonstrate through the use of symbolic images what is taking place in Gypo's mind. At the same time, the sight of the bedraggled Katie transformed into an honest woman recalls for us Gypo's motive.

A quotation from the novel can best describe the superb mimicking of Victor McLaglen. At the court of inquiry, Gypo finally comes to the realization that he is doomed. "All the countless centuries of human development that had left their impression on that body, to make it into the glorious image of a God-like human being, withered away during that time of agony, leaving only a chaotic collection of limbs writhing and strange visions racing over his convulsing features. The sight was fearsome even to the callous men that surrounded him. Even their hardened souls saw a vision of a strange life just then, an unknown and unexpected phantom that comes to some once in their lives and never comes to many, the phantom of a human soul stripped naked of the covering of civilization, lying naked and horror-stricken, without help, without hope of mercy."³¹

It is the director's touch which brings this brilliant portrayal directly from the novel to the screen.

30. Op. Cit., p.129.

31. Ibid., p. 186.

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The conclusion of the script is in traditional Hollywood style--full of sentiment and pathos, better known as "hokum." In the novel Katie, jealous of another prostitute, now informs on Gypo. Gypo, dying of bullet wounds, flees to a nearby church. There he sees Frankie's mother. He begs for her forgiveness and falls dead. Whereas in the script, a fearful and tender Katie hides Gypo in her impoverished home. As he sleeps, she steals away to Dan and Mary where she pleads for his life. When she is made to understand, by the noble Dan, that Gypo must die for the sake of all Ireland, she is willing to sacrifice him. Katie and Mary kneel and pray together. According to the script's directions, "Katie looks at her and a soft light comes into her eyes and her face suddenly looks virginal in spite of the rouge and lipstick."³² Overdone as this is, it is in keeping with the Katie of the film--a fine girl suffering a fate-worse-than-death.

The final scene shows Gypo dying at the church and is taken directly from the novel.

³². Nichols, *Op. Cit.*, p. 136.

Handwritten text, mostly illegible due to fading. The text appears to be organized into several paragraphs, with some lines starting with capital letters. The handwriting is cursive and somewhat slanted.

Handwritten text at the bottom of the page, continuing the narrative or list. It includes a few more lines of cursive script, some of which are also illegible.

CHAPTER IV

"THE GRAPES OF WRATH"

It is seldom that Hollywood goes far enough from its usual formulae to film a propagandist anti-capitalist novel, yet "The Grapes of Wrath" was produced with a conscientious honesty, a strict adherence to the novelist's purpose, and a forceful effort at the portrayal of a high idealism.

The Saturday Review of Literature stated--"Directed by John Ford, who made that other screen masterpiece 'The Informer,' the screen version of 'The Grapes of Wrath' had a courage, an outlook, a realism that Hollywood has never dared approach before. There is in it a genuinely spiritual longing after truths and a tactless anxiety to capture the emotions of the novel."³³

In its protest against the exploitation of the tenant farmers, its outcry against the great land-owners, its dirtiness of language and its unorthodox religious outlook, the book created such commotion and controversy that Darryl Zanuck felt compelled to dare to film it because best-sellers are wise financial investments.

Bearing in mind the Hays office, the Church, "Aunt Minnie," the financial backers and numerous other factions

33. Thomas Burton, "Wine from These Grapes", The Saturday Review of Literature, 21:16, February 10, 1940.

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which might be offended, Nunnally Johnson created a script which, without actually advocating the overthrow of our government, retains the full strength of man's courageous striving in desperation and his dignity under the most degrading and demoralising circumstances.

Through the use of the between chapters, Steinbeck plays upon and develops his theme with endless variations each one growing louder, stronger, and more urgent. Again and still again he punches and pummels his reader into the most acute consciousness of the real meaning of the situation.

Translated into screen action these concepts, symbols, and experiences necessitated considerable pruning. The question is whether it was possible to do full justice to this theme, omitting the between chapters.

The opening chapter of the book describes the dust bowl and the farmers, anxiously watched by their families. The dust, the scorching heat, and the uncomprehending helplessness of the farmers in the face of it set the theme immediately. The script, considering the time element, begins with the actual story, centers around a major character and points out the theme to us through his eyes. Tom Joad, returning from prison, has no preparation for what he is to see. Suddenly he comes upon the deserted shacks, the scorched land and he flees an approaching dust storm.

Chapter III of the novel symbolizes man's invincibility in the face of adversity through the turtle who pulls his legs

beneath his shell when danger threatens and then trudges cheerily on. The impracticability, because of time and effort, of filming this sort of thing is beyond question, but the attitudes, the reactions, and the very character of the Joads express the same meaning in much clearer terms for a film audience which, in all likelihood, would miss the symbolism.

Nearly all of the dialogue is lifted verbatim out of the novel and is limited to the demands of the plot and to what is most characteristic of each person.

The part of the preacher Casey, for example, is cut down to a few necessary appearances and his philosophy is conveyed through two or three simple lines such as, "I ast myself-- what is this call, the Holy Spirit? Maybe that's love. Why, I love everybody so much I'm fit to bust sometimes! So maybe there ain't no sin an' there ain't no virtue. There's just what people do. Some things folks do is nice, and some ain't so nice. But there's as far as any man's got a right to say,"³⁴ The stringency of the Hollywood moral code is very much overlooked in this type of viewpoint. In a similar manner, Tom explains his crime, "I'd do what I done again.... He had a knife in me."³⁵

Chapter V of the novel takes up the general situation, the plight of the small farmers giving their experiences a

34. Nunnally Johnson, The Grapes of Wrath--shooting script, Twentieth-Century Fox Film Corp., August 5, 1939, p. 6A.

35. Ibid., p. 7.

wider scope by not relating the action to the Joads or to any specific characters. The script, on the contrary, transfers all the events and actions to the Joads or to a few other characters having a definite part in the film story. Instead of using additional persons who have no relation to the plot and who would, therefore, have served only to add confusion, it is through Muley that we see the monster company tractororing out the small farmer. The flashback is used as Muley tragically relates to Tom and Casey the terrible day when the tractor went through his house, his land, his life. The very operator of the brutal machine is one of their own people, and his betrayal is purchased at the rate of three dollars a day or starvation for his children. Muley speaks for all Okies as he shouts, angered at his own impotence against the unseen enemy, "Well, I'm right here to tell you, mister, ain't nobody going to push me off my land! Grampa took up this land seventy years ago. My pa was born here. We was all born on it, and some of us got killed on it, and some died on it. And that's what makes it ourn... bein' born on it, and workin' it, and dyin' on it--and not no piece of paper with writin' on it! So just come on and try to push me off!"³⁶

And so Muley exemplifies the many who stayed--to live on frogs, hunted, lonely, slowly disintegrating until he becomes

36. Ibid., p. 15.

a part of the land to which he belongs.

Not only does the script transfer the farmer's experiences to the Joads, but it narrows the Joads down to a few major roles. Tom and Ma carry the whole story. In the novel, for example, Uncle John's terrible agony because of his guilty feelings results in a self-abasement that becomes a part of the story. In the film he is nothing more than a kindly, plodding Okie, one of the family. Concentration on a few major characters is the rule--apparently to make it simpler for the movie audience to follow the story.

At Uncle John's house, where shots of dried corn-stalks depict what has happened, the Joad tribe is gathered. Through a small bit of business, each member is quickly and sharply defined. Ma Joad thanks the Lord for their dinner of sidemeat; Gramma spitefully catches Grampa sneaking a piece of meat, while the others pray and Grampa, equally childlike, whines indignantly. "One little ole dab, one teeny little ole dab!"³⁷ Ruthy and Winfield snicker at the scene and mimic Grampa while the dull-witted Noah solemnly tries to read the handbill calling for 800 pickers in California. All are full of enthusiasm about the coming trip, but with Ma it is a steadfast trust that things have got to work out.

In some of the between chapters, as in IX, the farmers

37. Ibid., p. 24.

speak with such passion and eloquence that the dialogue would be totally out of character if written in the script. As they sell their possessions for a pittance in their desperate haste to get to California, they say, "You're buying years of work, toil in the sun; you're buying a sorrow that can't talk.... We could have saved you but you cut us down and soon you will be cut down and there'll be none of us to save you.... Only a baby can start. You and me, why, we're all that's been.... This land, this red land is us.. And when the owner men told us to go, that's us, and when the tractor hit the house, that's us until we're dead. To California or any place--everyone a drum major leading a parade of hurts, marching with our bitterness. And some day the armies of bitterness will all be going the same way. And they'll all walk together, and there'll be a dead terror from it."³⁸

While we may consider such language out of character, it is decidedly not out of theme--this revolutionary portent is part and parcel of the theme. For screen purposes, it is dynamite. How it is handled will be seen throughout this process of comparison. On the whole, it is largely moderated, suggested, and subordinated to the main story of the Joads.

A bit of sentimentality on the screen makes for a warmer understanding of character and a deeper insight. We see

38. John Steinbeck, The Grapes of Wrath, Viking Press, New York, 1939, pp. 118-9.

Ma, before the departure for the West, sitting alone, cherishing an old box filled with her few tawdry treasures. With great determination she burns them to obliterate the memories they recall and to help her to make a fresh start. A very human touch is the portrayal of her one weakness--she holds her earrings up to her ears and then puts them in her pocket. During the preparation, the novel expands upon the psychology of Uncle John, Noah, and others. Aside from the reasons already given as to why these characters are kept in the background of the film, there is a further and equally important point.

In order for the audience to identify itself fully with the persons portrayed, the latter should be representative human beings, not oddities. If each character gives evidence of mental or emotional peculiarities, the audience's reaction might well be, "The cause of their misfortune lies in the fact of their abnormality." And Steinbeck isn't protesting the tragedy of human freaks.

The pathos of Grampa's sudden inability to accept change is retained in the script; he is drugged before the family can depart. A quotation from the script gives the best picture of the emigration--"Family in truck. Moving shot as the truck snorts and rattles toward the road. This is a study in facial expressions as the Joad family look back for the last time at their home. Connie and Rosasharn whispering, giggling, and slapping are oblivious of the event. Ruthie and Winfield are trembling with excitement. But Tom's and Pa's smiles have

disappeared and all the men are gazing back thoughtfully and soberly, their minds occupied with the solemnity of this great adventure."³⁹

The events and catastrophes occurring while the Joads traveled were too numerous for inclusion in the script, but the highlights are retained. For instance, the Joads' friendship with the Wilsons illustrates the goodness of the poor and their eagerness to help one another. This is cut from the script but a more dramatic and more easily filmed equivalent is utilized,-- that which showed the truck drivers leaving money to pay for bread and candy purchased by the Joads and for which the Joads were purposely undercharged by the waitress, Mae.

The description of the migrant camps, or Hoovervilles as they were called, is taken from the novel. Ma is always given the qualities of the family leader. This statement, taken from the novel and used in a different situation in the script, really gives us Ma--"When sump'n happens that I got to do sump'n, I'll do it."⁴⁰

At the migrant camp, the Second Man's speech is taken from the novel as he says, "I tried to tell you folks sump'n it took me a year to find out. Took two kids dead, took my wife dead to show me. But nobody couldn't tell me neither. I can't tell ya about them little fellas layin' in the tent with

39. Johnson, Op. Cit., p. 41.

40. Ibid., p. 48.

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their bellies puffed out an' jus' skin on their bones an' shiverin' an' whinin' like pups an' me runnin' aroun' tryin' to get work--(shouting) not for money, not for wages--jus' for a cup a flour an' a spoon a lard! An' then the coroner came. 'Them children died a' heart-failure', he says an' put it in his paper (with wild bitterness). Heart failure! - an' their little bellies stuck out like a pig-bladder!"⁴¹

Here is the kind of words, spoken in character, that can drive home the impact which the reader derives from the between chapters of the novel. Furthermore, it adds to the impression that this horror is happening to many people and to a growing suspicion that great suffering awaits the Joads in the land of plenty.

Quick flashes or road markers keep in view the fact that the Joads are still traveling and that they have a long distance to cover. On the road Granma dies. In the novel her last words are like Granma; she scolds and jeers at Grampa. Hollywood sentimentality can't let Somebody's Mother die this way--in the script she calls out piteously to Grampa.

While the novel gave many instances of the townspeople's stupidity and ignorance in the face of this vast and terrible mass movement, the script selects one or two particularly pointed ones such as the speech of the gas station

41. Ibid., p. 52.

attendant who watches the Joad jalopy about to cross the desert, "Well, you and me got sense. Them Okies got no sense or no feeling. They ain't human. A human being wouldn't stand it to be so miserable."⁴² And soon Ma will ride across the desert in the unbearable heat, keeping Granma's death a secret until the family has crossed in safety. Quick shots portray the family's reactions to the ordeal of the desert--the excited children, the frightened but determined men, the sullen and resentful Connie beginning to want to pull out, and Ma in a corner with Granma, holding on with her vast strength at this time of greatest need.

Again and again Steinbeck returns to the theme of the brewing revolt in magnificent passages which the film does not attempt to approximate. "These men were armed when they were children. A gun is an extension of themselves. What if they won't scare? (as the fat deputies swagger threateningly through Hoovervilles). What if some time an army of them marches on the land as the Lombards did in Italy, as the Germans did on Gaul, and the Turks did on Byzantium? They were land-hungry, ill-armed hordes, too, and the legions could not stop them. How can you frighten a man whose hunger is not only in his own cramped stomach but in the wretched bellies of his children? You can't scare him--he has known

42. Ibid., p. 67.

a fear beyond every other. And the great owners, who must lose their land in an upheaval, the great owners with access to history, with eyes to read history and to know the great fact: when property accumulates in too few hands it is taken away. And that companion fact: when a majority of the people are hungry and cold they will take by force what they need. And the little screaming fact that sounds through all history: repression works only to strengthen and knit the repressed. The great owners ignored the three cries of history. The land fell into fewer hands, the number of the dispossessed increased, and every effort of the great owners was directed at repression. The money was spent for spies, for gas to protect the great holdings, and spies were sent to catch the murmuring of revolt so that it might be stamped out. The changing economy was ignored; and the only means to destroy revolt were considered while the causes of revolt went on."⁴³

There is no way that I know of to convey to the screen the above passage with all its fire and powerful threat. Can we compare Tom's speech in the script, "I been thinkin' about us, too--about our people livin', like pigs, an' good rich lan' layin' fallow, or maybe one fella with a million acres while a hundred thousan' farmers is starvin'. An' I been wonderin' if all our folks got together an' yelled--"⁴⁴

43. Steinbeck, Op. Cit., pp. 322-3-4.

44. Johnson, Op. Cit., p. 142.

In contrast with Steinbeck's fervor, this is only a hesitant groping, a diluted hint at the author's full meaning.

After their encounter with Floyd and the labor agent who refuses to sign a contract and who is accompanied by a deputy, the Joads become more and more doubtful about the truth of the labor situation in California. And as they leave the migrant camp Tom speaks out of his increasing distrust and bitterness, "If it was the law they was workin' with, why, we could take it. But it ain't the law. They're workin' away at our spirits. They're tryin' to make us cringe and crawl. They're workin' on our decency."⁴⁵

There is a reversal in the chronology of the Joads' next experience. In the novel, the period of the Hooper ranch was preceded by that of the government camp, while the script keeps the government camp for the very last. For good dramatic intensity, the adaptor built toward a climax by a succession of wretched events, heightened by the worst at the Hooper ranch and contrasted with the last stopping place, the government camp. The improvement in their circumstances at the government camp lends plausibility to the hopeful note on which the script ends.

The scenes at the Hooper ranch are almost identical with those of the novel--the rows of shanties, the brusque

45. Ibid., p. 93.

foremen, the high-priced company store, the strikers herded outside the ranch gates, and Tom's meeting with Casey. The highlights of Casey's talk with Tom, which eventually results in Tom's conversion, are selected for the dialogue just prior to Casey's death. He says, "Lookie, Tom. We come to work here. They tell us it's gonna be fi' cents. But they was a whole lot of us, so the man says two an' a half cents. Well, a fella can't even eat on that, an' if he got kids.... (after a pause). So we says we won't take it. So they druv us off. Now they're payin' you five--but when they bust this strike ya think they'll pay five?"⁴⁶

This is plain enough talk, the meaning of which the most apathetic audience ought to grasp.

No major character should ever be permitted to fade from prominence and by returning to Ma we find what has happened to the Joads through all their trials. She speaks sadly to Tom, "They was a time when we was on the lan'. They was a boundry to us then. Ol' folks died off an' little fellas come, an' we was always one thing--we was the fambly--kinda whole an' clear. But now we ain't clear no more. They ain't nothin' keeps us clear. Al--he's a- hankerin' an' a-jibbitin' to go off on his own. An' Uncle John is just a-draggin' along. Pa's lost his place--he ain't the head no more.

46. Ibid., p. 106.

We're crackin' up, Tom. They ain't no fambly now. Rosasharn-- she gonna have her baby, but it ain't gonna have no fambly. I been tryin' to keep her goin' but---- Winfiel', what's he gonna be this-a-way? Growin' up wild, an' Ruthie, too--like animals. Got nothin' to trus'. Don't go, Tom. Stay an' help. Help me."⁴⁷

Since the entire closing section of the novel is omitted, this is the lowest level to which the Joads sink in the film. In desperation they leave the Hooper ranch, but there is no way to turn. Even Ma appears to have lost her faith and her hold on the family's spirits. A tremendous upsurge and a revival of hope follow the Joads' arrival at the clean, friendly and humane government camp. The script deals fully with the social structure of the camp in contrast to that of the Hoovervilles, where Okies were on a par with objects given to crawling. Many bits of business from the novel add a homeliness and a warmth to the efficient and well-organized camp--the hump in the road to protect the children from careless drivers; Ma's joy at seeing washtubs, her pride and pleased amazement at finding herself treated as a human being and an equal, and Ruthy and Winfield's comic introduction to the sanitary unit.

While Tom is working for Thomas, he learns of the

47. Ibid., p. 114.

Association's powerful hold over the small farmers through necessary financial backing. He learns of the Association's hatred of the government camps, and of the so-called "citizens" who burn squatters' camps on the claim that there are red agitators there. Willkie tells the story of the land owner who said, "A red is any fella that wants thirty cents a hour when I'm payin' twenty-five."⁴⁸ The novel had added, if this bears any significance, "Hell, we're all reds."⁴⁹ However, I believe that in all justice to the script we must credit its honest handling of the "red" terminology and implications. The deputies call the squatters "reds" and the above quoted speech clearly satirizes the common appeal to the red scare.

The novel devotes an entire chapter (23) to describing the migrants' craving and seeking after some kind of pleasure in their sordid lives. The script moves directly to the actual scene of the dance and offers visually a similar description of the migrants' joy in the simple act of dancing to a scraping fiddle. This dance section is handled as though it were a complete act. Beginning with the discovery of the planned riot, it builds up suspense sharply until the climax where the riot is subtly and unobstrusively quelled and ends with a sense of satisfaction at the frustrated and stupified deputies. And again, the action is centered on the Joads--

48. Ibid., p. 130.

49. Steinbeck, Op. Cit., p. 407.

it is Al, for example, who is molested by a would-be rioter instead of an unknown migrant, as was the case in the novel.

Limited to action and dialogue, the script cannot take from the novel, "In the souls of the people the grapes of wrath are filling and growing heavy for the vintage."⁵⁰

It can convey the growing bitterness and anger of the migrants but I do not find that it does. On the whole, it restricts itself to the Joads who slowly realize what is happening to them. And for the Joads, Tom in particular, this knowledge comes after a good deal of groping and pondering. It results in a firm but quietly resolute decision to join forces with the labor agitators who are struggling for the emancipation of their class from serfdom.

As Tom bids Ma goodbye for what will probably be the last time, he says, "Well, maybe it's like Casey says, a fella ain't got a soul of his own, but on'y a piece of a big soul that belongs to ever'body--an' then.... Then it don't matter. Then I'll be all aroun' in the dark. I'll be ever' where--wherever you look. Wherever there's a fight so hungry people can eat, I'll be there. Wherever there's a cop beatin' up a guy, I'll be there. I'll be in the way guys yell when they're mad--an' I'll be in the way kids laugh when they're hungry an' they know supper's ready. An' when our people eat

50. Ibid., p. 512.

the stuff they raise, an' live in the houses they build, wny, I'll be there too."⁵¹

The closing section of the novel is entirely eliminated. Many of the Joads' worst misfortunes befell them near the book's conclusion but the script did not suffer from their omission, for they appear to be heaped, almost with an exaggerated viciousness, one upon the other. The script's conclusion is, I believe, more realistic and more satisfactory than that of the novel.

The Joads are forced to leave the government camp. Tom has gone, and Rosasharn's baby is dead but the Joads will go on forever. Ma is again the spokesman as she says, "Rich fellas come up an' they die, an' their kids ain't no good, an' they die out. But we keep a-comin'. We're the people that live. Can't nobody wipe us out. Can't nobody lick us. We'll go on forever, Pa. We're the people."⁵² As the truck travels down the road, it passes a sign reading "No Help Wanted."⁵³

The end of the novel is so appalling and shocking that it diminishes the sense of hope and courage that the film imparts. The effect of symbolism in the act of Rosasharn giving her milk to the starving stranger is nearly lost,

51. Johnson, Op. Cit., p. 143.

52. Ibid., p. 148.

53. Ibid., p. 148.

2. It also highlights the need for regular audits and the importance of having a clear understanding of the company's financial position at all times.

3. The second part of the document focuses on the importance of budgeting and forecasting, and how these tools can be used to manage the company's resources effectively.

4. It also discusses the importance of having a clear understanding of the company's cash flow and the need to maintain a healthy balance sheet.

6. It also discusses the importance of having a clear understanding of the company's legal obligations and the need to consult with a legal professional to ensure compliance.

8. It also discusses the importance of having a clear understanding of the company's competitive position and the need to develop a marketing plan to attract and retain customers.

10. It also discusses the importance of having a clear understanding of the company's financial opportunities and the need to develop a plan to capitalize on them.

perhaps because the reader cannot accept so fantastic, barbarous and crude an expression of the concept.

Naturalism in the novel must become for moral reasons realism on the screen. I am not attempting here a discussion of the film moral code but whether or not we agree with the severity of the Hays' office, it must be admitted that the film audience requires special handling. On the screen, the players are as close to us as though we were in the same room. The legitimate stage has distance and a select audience in its favor--what often passes acceptably on the stage might be appallingly crude on the screen. Yet even on the stage, naturalism is not always successful. While the film sets forth a squalid picture of the Joads' life, it cannot match the raw, unvarnished facts of the novel. We may include in this deletion, the use of dirty language. But there is a point in favor of the photoplay version. Steinbeck overworks the coarse language to a degree where, at the time of a real need for it, it becomes inadequate through familiarity. If all the intimacies were shown and the freedom of expression retained, the result might have been similar to that of the unfortunate "Tobacco Road."

The Lester family portrayed humanity sunk to depths even beyond mere subsistence. Completely oppressed and without hope, they become degenerate and immoral. Through the fault of society, through circumstances they are forced to live like animals and in so doing, they abandon the last vestiges of a

moral code. Yet this social document, this outcry and protest against a world that produces and fosters Lesters ran for nearly a decade to crowded audiences--audiences who came to see the lewd gestures, to hear the obscene dialogue and to laugh at the immorality of the sharecroppers. Instead of identifying himself with the Lesters, the spectator takes pleasure in his own superiority and security. The Joads, it is true, are not representing physical and spiritual degeneracy but its opposite--the indomitable courage and strength of mankind to fight oppression and injustice.

For an average film audience, I believe that the physical would have over-shadowed the spiritual to such an extent that it might have distorted the whole meaning of the story.

Because the film version kept the true character and emotions of the Joads, because it gave a bold and plain statement of the situation as presented in the novel coupled with its idealism, the photoplay of "The Grapes of Wrath" is a superb example of what Hollywood, discarding the glamour, can do.

any other person, and the same shall be
deemed to be a violation of the provisions of
this act. And any person who shall violate
the provisions of this act shall be liable to
a fine of not more than five hundred dollars
and to imprisonment for not more than six
months, or both, at the discretion of the court.

The provisions of this act shall not apply
to any person who shall be found guilty of
a violation of the provisions of this act
after the expiration of the term of his
imprisonment, or after the expiration of the
term of his fine, or after the expiration of
the term of his imprisonment and fine.

And any person who shall violate the
provisions of this act shall be liable to
a fine of not more than five hundred dollars
and to imprisonment for not more than six
months, or both, at the discretion of the court.

CHAPTER V

"H. M. PULHAM, ESQUIRE"

An interesting addition to the script of "H. M. Pulham, Esq." is the reader's treatment. Reducing the novel to three typewritten pages, it establishes the viewpoint from which the story is to be presented. In the form of a short story, it gives the highlights of the plot, touches upon the most dramatic and revealing scenes, and attempts a brief characterization. It is a bare outline of the novel and must be greatly expanded and elaborated before it becomes a shooting script. From it, however, we may perceive that the method of telling the story is essentially the same.

In the novel, Harry tells the story in the first person. As he writes his biography for his Harvard twenty-fifth reunion, his mind travels back over his past. It is a leisurely retrospection, poignantly savoring the events of his life. Because he is not fully aware of the implications of all that he says, the irony is heavy and pointed.

The film uses the first person in the sense that Harry is present at all times and that we see everything through his eyes. This facilitates the probing of his thought processes.

Retrospect is handled in a similar way in both novel and script. As Harry writes his biography he is induced to

Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is designed to provide a comprehensive overview of the physical changes that occur during the human life cycle, from birth to old age. The research is based on a review of existing literature and the results of a series of experiments conducted over a period of several years. The findings of the study are presented in a series of chapters, each dealing with a different aspect of human growth and development. The first chapter discusses the general principles of growth and development, while the subsequent chapters focus on specific areas such as the skeletal system, the muscular system, and the endocrine system. The study is intended to provide a valuable resource for researchers and students alike, and to contribute to our understanding of the human body and its development.

recall his life. While he writes, he relates past events in logical sequence, but the retrospect is interrupted by the demands of the present. The film makes more use of association than the novel. In scenes of the present, we see Harry suddenly remembering some occurrence through association and the film takes us back to it.

In his "Notes on Technique Employed in H. M. Pulham, Esq." King Vidor states, "A man in reflection generally will only remember those things which are highlights in his career."⁵⁴ This idea is true in relation to the class biography but not in relation to free association. Harry picks out the highlights for his Harvard classmates but association takes his memory anywhere at random. In the novel, for example, he says, "I was recalling all sorts of things which must have lain dormant in my mind, odd details of childhood, of New York and of the war, of faces and names which I had almost forgotten. For some reason, I remembered the fence which used to be behind the stable at Westwood. I could remember exactly the way the sun looked on the white paint, and the game my sister Mary and I used to play of walking on the top of that fence and of pausing at each corner, pretending that we were stopping in a foreign country on our way around the world. I could remember the horse stalls in the stable, trimmed with neatly

54. Elizabeth Hill and King Vidor, Notes on Technique Employed in H. M. Pulham, Esquire, Metro-Goldwyn Mayer, Inc., April 25, 1941, p. 2.

braided straw, and the harness room with its glass cases and the smell of oil."⁵⁵

There is a time limit on the film which prevents it from using anything in retrospect that does not apply directly to the plot or to the characterization. While the essential story is retained, a good many details are necessarily omitted.

Another device employed in the film reminiscence is the "Thinking Voice."⁵⁶ As Harry sits in his office reading a letter from Marvin we hear her voice speaking its contents, as the voices of his secretary and business associates recede into a murmured background.

The camera technique in this film is unusual. King Vidor calls it the "fluid camera."⁵⁷ In Marvin's living room, for example, the camera is on the back of Harry's coat. When it pulls back from his coat, we see them on a roof garden. This technique eliminates cuts and smooths jarring effects. It is especially useful in this case because the numerous retrospects destroy the flow of continuity.

The opening scene is not taken from the novel but it is a clever and knowing means of presenting Harry Pulham. To the constant tick of a metronome, Harry walks down the stairs of his comfortable Boston home and proceeds to eat his

55. John P. Marquand, H. M. Pulham, Esquire, Little Brown, Boston, 1941, p. 29.

56. Hill and Vidor, Op. Cit., p. 2.

57. Ibid., p. 4.

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breakfast. All of his motions are conditioned responses, the way he pours his cream, the way he cracks his egg, the way he greets his wife. The ironic touch is felt because somehow, we are viewing this through Harry's eyes. Beneath his habitual smugness lurks an uncomfortable doubt; there is a puzzled wonder growing in his mind. It is just this kind of subtle acting which made Robert Young's portrayal of H. M. Pulham superb.

In some instances a remark is made in the novel which is highly typical of Harry. Therefore, it is translated into a bit of effective screen action. For example, Bo-jo Brown tells Harry that the two of them look the fittest of their class. In the film, Harry walks briskly to his office, taking deep breaths. In the novel, Harry mentions that he can't remember ever having seen the Boston Common without someone feeding the pigeons near the subway entrance. In the film, the maid hands him a cracker and some peanuts with which we see him on his way to his office, feeding squirrels and pigeons. Such touches help also to sketch in the portrayal of his character. Harry in the novel wouldn't say that he wore rubbers and a muffler every day in case it rained. But he does it in the film because it adds to our conception of him as cautious and conservative.

As in the novel, Marvin is introduced through the phone call in the beginning, but in Harry's retrospect he does not meet her until much later in the story. Conveniently for

the film, Harry's memory dwells on one of her most revealing speeches. "I want you to marry me so much that you don't care about anything else--anything. From now on I want us to have a good time--I want you always to be happy. Try to think of it all as perfectly natural. And someday we'll own a beautiful penthouse overlooking the park. We'll have a living-room with nothing but Chippendale in it. You can take me over to England to buy it. We'll sail on the Berengaria. I'll want clothes in Paris."⁵⁸ On the screen, Harry's thoughts become action and dialogue--Marvin says these lines as they drive through the Park during the early days in New York.

The character of Marvin Myles remains intact in the script. But here is an example of how large an influence casting can have. Marvin is an ambitious American career woman, typical of the post-war generation. She is intelligent, free thinking and independent. Played by Hedy Lamarr, the role took on a different interpretation. Miss Lamarr could not be anything but glamorous, exotic, and foreign. While the film dialogue explains her refusal to be suffocated by Back Bay stuffiness, her appearance seems rather to claim that she could take care of a little thing like that.

The elder Pulhams, while kept in their proper position of minor importance, are carefully drawn. Mrs. Pulham is somewhat more obvious, in the film, as she questions

58. Ibid., p. 16A

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then proceeds to discuss the various factors that have shaped the development of the United States, including the role of the government, the influence of the economy, and the impact of the culture. The paper concludes by emphasizing the need for a continued study of the history of the United States in order to ensure a bright future for the nation.

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Marvin about her family and pedigree but Pulham, Senior, is an exact reproduction even to the loud nose-blowing. His lines are self-explanatory and are a key to the whole meaning of the story.

"We don't like to see everything we believe in changing. And I know it isn't going to. You and everybody else are going to settle down, because certain values don't change."⁵⁹ And, "I've spent all my life trying to fix it so that things wouldn't happen."⁶⁰

Harry's sister Mary undergoes a slight distortion. She is of minor significance in both novel and film, but the novel casts a slur on her womanly virtue which film morality does not permit. Therefore, she is simply the kid sister--friendly and sympathetic. In the novel she is a further example of the struggle against the rigor mortis of Marlborough Street. She grows bitter under constant repression but for all her talk of freedom and enlightenment, we know that she has accepted defeat when she admits that she can never bring herself to the actuality of an affair.

Moral considerations interfere in the portrayal of Kay in the film. Allusions to adultery are prohibited by the Hays' office. Besides, as Harry's wife remains with him at the close of the film, it is wiser to keep her free from taint.

59. Ibid., p. 76A.

60. Ibid., p. 77.

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Her relationship with Harry, however, is fairly true to the novel. Their lives have become humdrum, a little stale with middle-age, but they are reasonably happy. Since her short-lived romance with Bill King is omitted in the film, there is little reason to question her real feelings for Harry. She appears to be an attractive and capable Boston matron who has, temporarily, forgotten to be her husband's sweetheart.

A cursory comparison of this novel and script demonstrates a careful transference of the main action, characterization, and plot. In the handling of the theme, I do not find what might constitute an actual change but rather a kind of withholding, an incompleteness.

The novel represents the last gasps of the Brahmin caste in New England, the withered and hollow remains of a once great culture. There is no attempt in the script to convey the same sense of decadence and futility. Harry Pulham, in the book, is a symbol of a whole generation, possibly a civilization completely subjected to the Puritan background and environment and totally incapable of meeting the challenge of a changing world. The irony and the tragedy lie in the fact that he is perceptive of and sensitive to the forceful currents of his age, but he cannot free himself from the tentacles of Harvard, Back Bay, Mayflower ancestry and the cult of the gentleman. The elder Pulham says sadly, "I don't know, Harry, I don't suppose I know much about anything but

2. The second part outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical tools employed.

3. The third part presents the results of the study, showing the trends and patterns observed in the data. It includes several tables and graphs to illustrate the findings.

4. The fourth part discusses the implications of the results and provides recommendations for future research. It highlights the areas that need further investigation and the potential applications of the findings.

5. The final part concludes the document by summarizing the key points and reiterating the significance of the study. It expresses the hope that the research will contribute to the understanding of the subject matter.

just remember, I have sense enough to realize it."⁶¹

Marvin, Bill King, and New York are the new world but Harry quietly rejects it, and helplessly lets himself be drawn back to Boston. Years later when Marvin asks him to meet her at a cocktail lounge, all he can think of is that some of his friends might see him and misconstrue the facts into a small scandal. Yet he is aware of the hypocrisy and futility of his life. In thinking over the past he says, "There did not seem to be so much worth writing about in the succeeding years. I could not understand it, because they were the years on which my life was built, and yet they seemed to be crowded all together in a much more confined space than that earlier time. It all made me try to think of something that would represent it, of some sort of simile, I looked out of the window at the clothes-yard where my shirts were drying, all mixed together with garments of George's and Gladys', and with some slips and tennis dresses of Kay's, I watched them all dancing in the breeze, thrown together in an aimless sort of plan over which they had no more control than Kay or George or Gladys or I who would wear them when they were ironed, and then I had it--a simile for my life."⁶²

Harry knows that his solution lies in the happiness he and Kay have achieved through habit and mutual dependence.

61. John P. Marquand, *Op. Cit.*, p. 86.

62. Ibid., p. 292.

Kay states it, "Oh, Lord, that puts your whole philosophy in a nutshell, Harry: always being careful, always being safe, only wanting to see the same people because it isn't any effort, always being dull."⁶³ But in the end Kay, too, says, "There's only you and me."⁶⁴

What happens to Harry Pulham in the script might have happened anywhere, at any time. He is hemmed in by convention, social position, and family ties but these restrictions are not necessarily tied in with New England Puritanism or with a dying culture. Marvin appears to mean nothing more than a young man's romantic adventure, a kind of sowing-of-wild-oats. And Harry, staid and fortyish, is simply an American business man who has begun to find life a little dull and casts about for some excitement. He is far too inhibited to do anything more than make a feeble and sentimental attempt at recapturing the past with Marvin.

Kay, in the script, suddenly awakens to the fact that she has been taking her husband for granted and that he is slipping away from her. Prudently she decides that there is nothing a little trip won't fix up, and so she snatches her somewhat sheepish husband from the clutches of the other woman. As the film closes, they are driving to the Berkshires as Kay assures Harry, "We've really always loved each other--

63. Ibid., p. 370.

64. Ibid., p. 429.

we've loved each other so much that we've never bothered to talk about it. I guess when people have been married for a long time they begin to take things too much for granted--- It's what love really is--all the days--all the years of you and me together."⁶⁵

Like so many Hollywood productions, this film has plainly been subjected to reinterpretation because it is catering to a vast and varied audience. The story of a frustrated middle-aged business man is comprehensible enough; a far more selective group is required for a real appreciation of Marquand's favorite theme--the decay of the Boston Brahmins.

The film made for good entertainment even if it wasn't completely true to the novel--and that's the Hollywood standard.

65. Hill and Vidor, Op. Cit., p. 13.

CHAPTER VI

CONCLUSIONS

On the basis of an analysis of these four scripts, I find evidence to support the contention that Hollywood looks to the novel only for story material. The constant demand for new stories is inexhaustible. In a novel there is some thread of a story which the film can utilize; if the book has become a "best seller" the publicity attached to it is an added attraction.

In taking from a novel its story, the studio writer-craftsmen retain the main elements of the plot, the most dramatic scenes and events, the dialogue, and the characterization. More changes occur in motivation and theme.

Examining the four, we can perceive that "Wuthering Heights" lifts out the love story coupled with a vengeance motive, sets the protagonist in a sympathetic light, and plays up the mood and atmosphere of the novel.

"The Informer" stresses the character of Gypo Nolan, and highlights all of the incidents leading to a powerful and dramatic climax. Moral reasons brought about changes in the character of Dan and of Katie and a conventional motive was attributed to Gypo.

"The Grapes of Wrath" deserves great praise because it is a real step forward, an honest and a very brave effort

REPORT

ON THE

PROGRESS OF THE WORK DURING THE YEAR 1880

The following report contains a summary of the work done during the year 1880, and is intended to be read by the members of the Society at the next meeting.

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to produce a great human document even if it did depart from the usual sense of security and happiness most films convey. The story and most of the characterization were faithfully reproduced.

In the case of "H. M. Pulham, Esquire" the main action, the dialogue, and the portrayal of personalities are nearly identical with the novel.

Yet in each of the four, one point remains veiled, obscured, sometimes barely touched. This is the most important factor in considering the novel--its theme.

"Wuthering Heights" ignored the true meaning of the novel, which is a malevolent and pessimistic interpretation of life, and simply reduced it to a tragic love story.

"The Informer," I may say, gives a masterly version of Gypo Nolan but it does not quite produce the same impression of primeval man lost in this wilderness.

As much as I have commended the photoplay of "The Grapes of Wrath" it must also be admitted that the film transference of the Joeds and the migrant tragedy does not do justice to the scope, the universality of Steinbeck's theme of the decaying land, of man's love and hunger for land, and of the disintegration of the dispossessed.

Similarly, "H. M. Pulham, Esquire" slides over the evil Puritanism about which Marquand writes and narrates a sentimental story of a very conventional man who is thinning on top and wishes for the good old days with his boyhood



sweetheart.

Does the fault lie with the writer-craftsmen, the public, the medium of the film, or in the novel itself and its suitability for adaptation?

It seems apparent that there is an inadequacy in the adaptor's understanding and feeling for the novel, though technically he may produce excellent scripts. There is nothing in visualization that the camera cannot accomplish. Through a subtle and comprehensive re-thinking of a book, and through a translation of it into symbols, concepts, images, or purely physical action the screen writer could remain faithful to the novelist's purpose.

Considering the vast potentialities of the film, I see no reason why the novel is not suited for screen purposes provided those purposes admit some degree of intellectual honesty. Present trends are pointing ahead to a much wider use of the original story. Undoubtedly the original story has some advantages. It is written by men familiar with film technique and problems. It may prove to be superior in every way to the novel adaptation for the original story will emerge from a thorough knowledge of the demands of the medium. However, the original story thus far appears to flourish in the field of comedy-melodrama, such as family stories and other "series" films (the Hardys, Dr. Kildare, etc.). Musical romances and quick-action stories are written expressly for

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stars, among them Deanna Durbin, James Cagney, William Powell and many others. As yet, the original story has not even approached the level of the novel in theme and purpose.

For somewhere in the world there are men who are writers not mechanics, men who have something to say about mankind. And, as long as their medium is the novel, the screen must continue its use of the adaptation. To bring to the immense film audience their words and their message is a task involving a large responsibility. Taking the story and leaving behind the novel's fullest implications is an open and shut case of thievery.

And why this thievery? The studios are willing to pay exorbitant sums for the rights to a book, but they intend to get it back--tripled.

The whole matter narrows down to the obvious fact that the motion picture industry is still doing lip service to their illustrious motto--ars gratia artis--but it is paying true homage to the dollar sign. Ultimately, their standard is not artistic but box-office appeal.

A serious effort may be made to produce a fine film, provided that it will first meet with audience approval. The movie audience is a cross-section of American life in its truest form. Everybody goes to the movies. If that audience wants love triangles and happy endings that is what it is going to get.

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The screen's most outstanding productions are very often from the novel, yet the interpretation of the novel does not go far enough because of a fear of audience disapprobation. As long as films remain wholly in the sphere of entertainment, they must cater to the wishes of an audience which is seeking, above all, escape. Wuthering Heights left out the undertone of pessimism because it might be depressing. H. M. Pulham, Esquire, overlooked Marquand's central theme of the decay of the Boston Brahmins because the audience might not grasp it, and The Grapes of Wrath concentrated on the story of the Joads doubtless because the audience can appreciate an interpretation of life in family terms.

It took courage and vision to wean musical audiences from the lushness of Rimsky-Korsakov and Tchaikowsky to the profundity of Beethoven and Wagner.

When philosophies and meanings and implications are truthfully translated into visual form, great novels may make great films.

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Abstract

The purpose of this thesis is to illustrate the process of transforming a novel into a photoplay and to evaluate the results. By a direct comparison of the novel with the shooting script evidence is found to clarify and support reasons for changes.

The four scripts chosen represent high grade productions. However, they vary widely in kind and they demonstrate different techniques in adaptation. These differences in the handling of the material range from the needs of visualization to the rigorous regulations of the Hollywood moral code.

Chapter I describes and defines the adaptation, referring to discussions by Sidney Howard, Frances Marion, and Sinclair Lewis. Explanations are made concerning the more common patterns for plot, characterization, dialogue, and theme. Several technical terms, later referred to in the script, are defined.

Chapter II compares the novel Wuthering Heights with the film of the same name. The script is used as a means of illustrating acts and scenes. This film reduced the novel to half its size keeping the story centered on Heathcliff and Catherine Earnshaw. While the wildness of the atmosphere and the passionate mood are retained, Emily Brontë's note of pessimism and frustration are abandoned for a clear-cut tale

of love and vengeance. With such a change in theme, the Byronic character of Heathcliff takes on more sympathetic qualities.

Chapter III consists of a similar method of comparison using Liam O'Flaherty's The Informer. The novel is filled with action and motion, factors which aided its transference to the screen. Few changes occur in the actual story but certain characters are whitewashed for moral reasons and a new motive is granted the central figure, Gypo. To simplify audience comprehension of this monstrous creature, he is made a sympathetic character with very human and understandable problems. Through the use of pantomime this novel was directly transferred to the screen, including the most minute and detailed descriptions.

Chapter IV - The Grapes of Wrath is an honest and courageous effort to bring truth to the screen via a great novel concerning a national problem - the desperate plight of the migrant workers. The film captures the essential action and meaning of the novel, though cuts were necessary due to time limitations. Centering mainly on the Joads the film version conveys the spirit and dignity of man crushed by circumstances. Screen morality demanded the deletion of obscenities and caused a marked change in the ending. As far as it went, the film was excellently done. There are no distortions in the theme but the film lacks Steinluck's

1. The first part of the paper discusses the importance of maintaining accurate records of all transactions.

2. It then goes on to describe the various methods used to collect and analyze data.

3. The next section deals with the results of the study, which show a significant correlation between the variables.

4. Finally, the paper concludes with a discussion of the implications of the findings for future research.

5. The authors also provide a list of references for further reading.

6. In addition, they include a table of data used in the analysis.

7. The paper is well-written and easy to read, making it a valuable resource for students and researchers alike.

8. Overall, the study provides a comprehensive overview of the topic and offers valuable insights into the field.

9. The authors' conclusions are well-supported by the data and provide a clear direction for future research.

depth in his presentation of man's love and hunger for land.

Chapter V on H. M. Fulham, Esquire is another illustration of a modification of the author's real theme and purpose. The setting is Boston but the decay of its Brahmin caste and the evil of the Puritan influence are present to a very minor degree. Retrospect is used a good deal in filming Harry Fulham's life. The irony of the novel is dulled in the film version which simply tells the story of a somewhat dismayed middle-aged husband who makes one last and futile attempt to recapture his youth.

Chapter VI presents conclusions based on these comparisons and analyses.

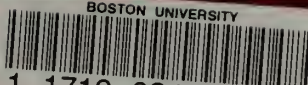
Findings show that, on the whole, the plot, action, dialogue and characterization undergo minor or very necessary changes. The main fault to be found with the novel adaptation is that it retains the story material but overlooks or minimizes the theme. Audience approbation appears to be the single standard. Since this audience represents a cross section of the entire American population what it wants is apt to be far removed from the artistic. Nevertheless, the adaptation should be true to the novel or the novel should not be used.

Stories written expressly for the screen may be much more widely used in the future and may be superior to the novel since they are written solely for the film medium. Yet as long as men are writing there will be the novel form. Properly

handled, the novel on the screen could bring new worlds to this vast and complex audience. Translation and not transference, a re-thinking of the novel before turning it into a different medium should be the adaptor's effort.

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